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ABSTRACT

The "Introduction to Shakespeare" course in the Quinmester Program involves the careful study of the tragedy "Romeo and Juliet" and the comedy "The Taming of the Shrew," emphasizing language, development of character and theme. The course also includes the study of biographical data relevant to the evolution of Shakespeare's literary genius, and the study of Elizabethan social and cultural aspects which contributed to Shakespeare's career. The course outline includes a 13-page listing of teacher and student resource materials. (CL)

ED 064739

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

ENGLISH

Introduction to Shakespeare

5113.39
5114.40
5115.40
5116.40

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DIVISION OF INSTRUCTION • 1971

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English

Written by Richard Hargraves

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
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COURSE NUMBERS	COURSE TITLE: INTRODUCTION TO SHAKESPEARE
5113.39 5114.40 5115.40 5116.40	COURSE DESCRIPTION: A careful study of a comedy and a tragedy by Shakespeare with emphasis upon language, development of character, and theme.

I. PERFORMANCE OBJECTIVES

A. After examining films, filmstrips, recordings, tapes, and resource books, the student will recognize biographical data relevant to the evolution of Shakespeare's literary genius.

B. Presented with AV and printed resources for classroom observation and study, the student will identify Elizabethan social and cultural aspects which contributed to Shakespeare's career.

C. Having read Shakespearean works, listened to recordings of selected plays, and viewed films, the student will analyze a comedy and a tragedy in terms of language, development of character, and theme.

II. COURSE CONTENT

A. Rationale

The Avon Bard is protean: the expression of his genius is adaptable for creative interpretation. Though the physical interpretation of Shakespearean plays may undergo revision, his profound commentary on human values and conduct does not vary. The student in this age of lunar exploration can be led to see his contemporary world mirrored in the affairs of human conduct presented by Shakespeare. When the secondary pupil identifies even briefly with the characters and universal themes which captured Elizabethan audiences, "the Shakespearean moment" will have been lived again.

B. Range of subject matter

1. Biographical data

a. Childhood
b. Period of early creativity
c. Years of masterly production

2. Characteristics of the Elizabethan period

   a. Historical
   b. Political
   c. Domestic
   d. Cultural

3. Analysis of a tragedy and a comedy

   a. Romeo and Juliet
   b. The Taming of the Shrew

III. TEACHING STRATEGIES

A. After examining films, filmstrips, recordings, tapes, and resource books, the student will recognize biographical data relevant to the evolution of Shakespeare's literary genius.

1. Present for student viewing one or more of the following filmstrips:

   a. Shakespeare: His Life
   b. Life of William Shakespeare
   c. Life of Shakespeare
   d. Home of Shakespeare
   e. How Shakespeare Spent the Day
   f. Introduction to William Shakespeare
   g. Shakespeare Country
   h. The Story of an English Village

2. Present for student viewing one or more of the following 16 mm films:

   a. William Shakespeare
   b. Shakespeare: Soul of an Age, Pt. 1
   c. Shakespeare: Soul of an Age, Pt. 2
   d. The Life of William Shakespeare
   e. Shakespeare's Stratford
   f. Shakespeare's World and Shakespeare's London
   g. Will Shakespeare - Gent

3. Present for student listening one or more of the following tapes:

   a. Elizabethan Everyday Life
   b. Life of Shakespeare
   c. Shakespeare

4. Have students investigate the origin of St. George, the patron saint of England. Have them comment on the real or coincident relationship between Shakespeare's traditional birthdate, April 23, 1564, and April 23, a day of special recognition

for St. George. Have the students draw parallels between a country's patron saint and a nation's greatest author.

5. Have students investigate the origin and history of the English free grammar school and the English academie. Have them find out what Shakespeare studied and what course of study an Elizabethan age peer followed. Have students comment on the disciplinary philosophy, "God sanctified the rod."

6. Have students describe the sylvan setting around Shakespeare's Stratford. After they investigate English flora and fauna, have them comment on the influence of lush, sylvan settings on a sensitive, impressionable youth.

7. Have students present to the class, with mixed media background materials, the creative results of their investigation into the type of Elizabethan public recreation which Shakespeare might have attended: bear baiting, fairs, and morality plays.

8. Have one or more students read Shakespeare the Boy by William J. Rolfe and report to the class on other favorite Elizabethan games which are now outlawed: cock-fighting, cock-throwing, flipping the toad, and goose-plucking. Have them imagine "playing" such brutal games and describe in writing a typical afternoon of "fun."

9. Have students investigate and report to the class on favorite Elizabethan holidays and festivals the John Shakespeare family might have enjoyed. Commentary should include the origin or the significance of the holiday and the modes of celebrating it.

10. Have students inquire into the history of Stratford and its environs: castles, famous woods, monuments, noted buildings, topography. They might present an illustrated written report, a slide-tape report, or use the opaque projector to make an oral report.

11. Have a group of students research and make a class presentation on Elizabethan christenings and superstitions associated with birth and baptism. Have the students write a TV script complete with camera directions for the christening of William Shakespeare or one of his children.

12. Have a student or a group of students investigate and report on one or several of the following topics common to Shakespeare's childhood:

    a. Accepted approaches to rearing children
    b. Indoor games
    c. Popular stories for children and young people
    d. Popular books for Elizabethan youth

13. Have students investigate and report to the class on municipal government in Elizabethan England in a town the size of Stratford. As high bailiff (mayor), what duties did Shakespeare's father have?

14. Have a student or students research and make a written presentation on the "glover's" trade. To what degree was Shakespeare indebted to his father's early vocation for the poet's later use of animal imagery?

15. Have a student or students make a written presentation on the origin and implementation of the law, Stature of Apprentices, in Elizabethan England. Have students, for a creative writing assignment, imagine themselves as an apprentice, a journeyman, or a master craftsman and write about their work experiences. Have students in small groups write a skit for class presentation about several popular Elizabethan trades.

16. Have students investigate the following topic for an informal paper designed for class presentation: "Penal Justice in Elizabethan Stratford-on-Avon." Have students hypothesize the fate of the young Will Shakespeare if he had stayed in Stratford after being charged with poaching.

17. Give several students the assignment to research Elizabethan wedding ceremonies. Have students present a mock wedding ceremony for William Shakespeare and Anne Hathaway with appropriate Elizabethan background music, slides of a church interior, costumes, and other props. For creative writing, have students write out a contemporary wedding announcement in Elizabethan English and print style.

18. Have students hypothesize what might have happened to the Avon Bard during "the lost years" and write about it.

19. Have several small groups of students read How Shakespeare Spent the Day by Ivor Brown and choose one or two chapters to develop into a creative, multi-media class presentation. Have students devote attention to details which are relevant to his development as a master playwright.

20. Have students plan a TV quiz show entitled "Willie Wigglestick: Fact or Fiction." Have them play the roles of MC, the contestants, the score keeper, director, light and sound technicians, costumer, commercial announcers for typical Elizabethan products, etc. Video tape may be used.

21. Have students plan and produce a TV version of "This Is Your Life, William Shakespeare." Have famous Elizabethan characters appear and make relevant comments. This may be video-taped.

22. Have students write a graveside eulogy for Shakespeare.

23. Have students comment on Shakespeare's own epitaph. Have them write another epitaph.

24. Have students read and study Shakespeare's will. Have them speculate on why his wife received his "second best" bed. Have students rewrite the will using contemporary English.

25. Have students imagine themselves as reporters and journalists who have just witnessed the passing of the Bard. Have them prepare a script for a class TV documentary on "The Life of William Shakespeare." Multi-media materials should be used. Have one student prepare an Eric Sevareid-style critical commentary on the life and death of the world's greatest English dramatist.

26. Have students play the game, The Game of Shakespeare.

B. Presented with AV and printed resources for classroom observation and study, the student will identify Elizabethan social and cultural aspects which contributed to Shakespeare's career.

1. Present for student viewing one or more of the following filmstrips:

   a. Elizabethan Everyday Life
   b. England During the Reign of Queen Elizabeth I
   c. Life in Elizabethan London
   d. Shakespeare: His Times
   e. Theatres and the Players
   f. The Elizabethan Theatre
   g. Shakespearean Stage Production
   h. Shakespeare's Theatre
   i. Shakespeare: His Works
   j. Shakespeare: His Style
   k. Styles in Shakespearean Acting
   l. Theatre: From Ritual to Broadway

2. Present for student viewing one or more of the following films:

   a. Shakespeare's Theatre (1-11827)
   b. Shakespeare's Theatre: The Globe Playhouse (1-11825)
   c. Shakespeare's Theatre
   d. The Printing of the Plays

3. Have students, after viewing the filmstrips and films, write and edit the front page of an Elizabethan newspaper that might have been published in Tudor London. The illustrated page should include headline news items, human interest stories, letters to the editor, editorials, feature columns, advertisements (new play at the Globe, etc.) and birth and death notices (Hamnet Shakespeare, for example).

4. Have one or more students research the history of the Tudor family and submit a paper for class presentation. Illustrations might include a genealogy chart and reproductions of paintings of famous monarchs.

5. Have students dramatize for class presentation a morning in the court of Queen Elizabeth. Famous personages presented to Her Majesty could include Sir Walter Raleigh and royal suitors.

6. Have one or more students investigate some of the incidences of intrigue and espionage in and out of the court of Elizabeth. Love affairs, assassination plots, and other political maneu-

verings (secret support of Dutch Protestants) might be included. Students may choose to write a script and dramatize one of the incidents.

7. Have a group of students pose as British admirals planning the naval defense against the Spanish Armada in 1588. Tape record the sessions.

8. Have a group of students pose as Spanish admirals and military men planning the naval defeat and forced submission of the British.

9. Have a group of students pose as a newsbroadcasting team (war correspondents) reporting the progress of the naval battle in the English Channel. Two groups will represent both the British and Spanish respectively and will be stationed on the flagships of each of the fleets. The journalists will interview the ship captain and crew and speculate on the outcome of the battle.

10. Have students investigate the development, function, and success or failure of Elizabethan overseas trading companies. Have a student impersonate Sir Walter Raleigh as he reports to court friends about the Indians, environmental hardships, and the cultivation of tobacco and potatoes. Have the knighted explorer describe his reaction to his first "smoke" and potato. Have a student collect and display photos or facsimiles of early smoking instruments.

11. Have students investigate and report on the exploration of Humphrey Gilbert, Sir Martin Frobisher, and Sir Richard Greenville.

12. Have a student or students report on Elizabethan shipbuilding and navigation instruments.

13. Have students investigate and report to the class on medicine and medical facilities in Elizabethan England. Have students assemble photos of surgical instruments and explain the role of the local barber.

14. Have students read <u>Shakespeare and His World</u> by Ivor Brown. Have small groups further investigate and prepare a creative, multi-media class presentation on one of the following topics:

a. Tudor houses - both manors and common ones

(1) Kitchens - cooking utensils, etc.
(2) Bedrooms
(3) Sanitation facilities
(4) Furniture
(5) Common tools
(6) Building materials
(7) Table settings
(8) Gardens
(9) Tapestries

b. Clothing

(1) Men's
(2) Women's
(3) Children's

c. Travel

15. Have students research the history of Elizabethan music and musical instruments. Have students, for class presentation, collect photos, slides, or replicas of viols, gitterns, trumpets, virginals, etc. Have students present actual performances of such instruments, if possible, or invite a musician to demonstrate and lecture.

16. Have students research, practice, and perform an Elizabethan masque complete with music and costumes.

17. Have students listen to one or more of the following recordings:

a. Elizabethan Love Songs and Harpsichord Pieces
b. An Evening of Elizabethan Music
c. It Was a Lover and His Lass: Music from Shakespeare's Time
d. A Musical Panorama of Shakespeare's England
e. Music in Shakespeare's England
f. Songs from Shakespeare's Plays and Popular Songs of His Day
g. Songs of Shakespeare

18. Have students investigate the history of theatres in Tudor England. Have individual groups report to the class on the Burbage family theatres, The Rose, and The Globe.

19. Have a student give a multi-media presentation on the structure and function of the separate parts of the Globe.

20. Have one or several students report on an "opening night" scene at the Globe. Have students interview the playwright, Shakespeare, and the evening's male lead, Richard Burbage, backstage on their reaction to opening night. Interview a "groundling," a lord or lady. Have students role play Queen Elizabeth and a Barbara Walters-type journalist who is interviewing the monarch on opening night. Have students write a Clive Barnes/Walter Kerr-style opening night critique for a Shakespeare "smash-hit," Romeo and Juliet. (Have students refer to the entertainment sections of The New York Times, Time Magazine, Saturday Review, The New Yorker, and/or Cue Magazine for models to follow.)

21. Have students investigate and report to the class on the training of an Elizabethan actor: singing, dancing, fencing, etc.

22. Have students analyze the relationship between surging Elizabethan nationalism and the demand for historical drama.

23. Have students evaluate in writing the following statements about Shakespeare's Elizabethan world: "Merry England" and "Darkest England."

C. Having read Shakespearean works, listened to recordings of selected plays, and viewed films, the student will analyze a comedy and a tragedy in terms of language, development of character, and theme.

1. Present for student viewing the following four filmstrips from the series entitled Early English Drama: Roots of Shakespeare's Theatre

   a. "The Medieval Drama"
   b. "The Development of the Theatres"
   c. "Pre-Shakespearean Dramatists"
   d. "Marlowe Leads the Way"

2. Present the following films for student viewing:

   a. English Literature: The Seventeenth Century (1-11816)
   b. Literature Appreciation: How to Read Plays (1-05518)
   c. How to Read a Shakespeare Play
   d. William Shakespeare: Background for His Works (1-11828)
   e. The Printing of the Plays
   f. The Artistry of Shakespeare

      (1) "Character"
      (2) "Patterns of Sound"
      (3) "A Sense of Tragedy"
      (4) "Turning Points"
      (5) "Imagery"

3. Present for student listening the following series of taped lectures from the Introduction to Shakespeare:

   a. "The Shakespearean Plot"
   b. "The Shakespearean Character"
   c. "Diction and Speech"
   d. "How Shakespeare Uses Words"
   e. "The Shakespearean Atmosphere"
   f. "Continuation of the Atmosphere Theme"
   g. "The Shakespearean Comedy"

4. Have students listen to the following recordings:

   a. Argo Shakespeare LP Series:

      (1) Scenes from Shakespeare: "The Tragedies"
      (2) Scenes from Shakespeare: "The Comedies"

   b. Understanding and Appreciation of Shakespeare

5. Have students complete the following exercises from Reading Shakespeare by Marcia Roberts:

   a. "Old Words"
   b. "Familiar Words with Old Meanings"
   c. "Shakespeare's Grammar"
   d. "The Apostrophe"
   e. "Allusions"

6. Hand out to students a list of literary terms for drama. The list may include the definitions of the following words useful for analysis and interpretation of a Shakespearean tragedy and comedy:

   a. Drama
   b. Tragedy (Aristotelian definition included)
   c. Comedy
   d. Farce
   e. Melodrama
   f. Dialogue
   g. Act
   h. Scene
   i. Dramatic conflict
   j. Rising action
   k. Falling action
   l. Exposition
   m. Dramatic unities
   n. Crisis
   o. Climax
   p. Anti-climax
   q. Verisimilitude
   r. Tragic flaw
   s. Catharsis
   t. Protagonist
   u. Soliloquy
   v. Deus ex machina

7. Present for student viewing one of the following filmstrips which provides a synopsis and plot outline of Romeo and Juliet:

   a. Romeo and Juliet (EAV)
   b. Romeo and Juliet (YAF)
   c. The Genius of Shakespeare: Series I: (Imperial Film Co.)
      (1) Romeo and Juliet - Part I
      (2) Romeo and Juliet - Part II

8. Have the students listen to a teacher lecture which "sets the scene" for the opening action of Romeo and Juliet in Verona.

9. List on the board the names and relationships of the characters in Romeo and Juliet. Discuss the nature of the Capulet-Montague rivalry. For a contemporary comparison, hand out a dittoed summary of the plot structure in West Side Story.

10. Tell students, as they read and discuss Romeo and Juliet, to consider three dominant themes in the romantic tragedy:

    a. Young love and premature death
    b. The frustration of "warring" kinfolk
    c. Estrangement of parents and children

11. Have students comment in class on the following questions:

    a. What is the role of parents in choosing a child's mate?
    b. How "real" is love at first sight?
    c. Should one ever marry without or against parental consent? If "yes," under what conditions?
    d. What do you think about secret marriages?
    e. Is all "fair in love and war?" Why or why not?

12. Have students imagine that they are staging a production of Romeo and Juliet. How would the audience distinguish between the various supporters of Montagues and Capulets?

13. Have students read Act I, Scene I, of Romeo and Juliet. Have students list in their notebook the characters mentioned, with a brief description of each, and indicate whether the character supports the Montagues or Capulets.

14. Have students explore parallels between street fighting in Romeo and Juliet and street riots in the United States during recent summer months. Some suggested directions for the discussion follow:

    a. The provocation and outbreak of a street riot
    b. The involvement of innocent bystanders
    c. Suggestions for ending civil brawls
    d. What is Prince Escalus' plan for "'War on violence?'"

15. Have students, after reading Act I, Scene I, of Romeo and Juliet compare Romeo with a contemporary youth. How similar are "love-struck" Romeo in Romeo and Juliet and Tony in West Side Story? In preparation for an acting script for Romeo, have a committee of students carefully examine Romeo's spoken lines and behavior in Act I, Scene I.

16. Have students determine what music from West Side Story would be appropriate for the action thus far in Romeo and Juliet.

17. Have students listen to at least two professional recordings of Act I, Scene 1, of Romeo and Juliet. Have the students compare the actors' interpretations of the roles.

18. Have students consider the following questions before they read Act I, Scenes 2 and 3 of Romeo and Juliet.

    a. Why or why not would a girl today of 14 consider marriage seriously? In Shakespeare's time?
    b. What institutions, laws, and customs dictate the marriageable age for girls today?

19. Have students read Act I, Scenes 2 and 3 of Romeo and Juliet and consider the following questions:

    a. How does Juliet's father compare to a modern father?
    b. What is your opinion of Romeo's "crashing" the Capulet party?
    c. What is Juliet's relationship to her nurse and to her mother? How does the nurse achieve the stature of a humorous figure?

20. Have three girls dramatize scene 3.

21. Have students write a diary entry which Juliet might have written at the end of scene 3. Describe sensitively her feelings and emotions.

22. Have students use Reading Shakespeare by Marcia Roberts and do the following exercises:

    a. Metaphor, p. 49.
    b. Metaphors without like and as, p. 59.
    c. Indirect Metaphor, p. 63.
    d. Extended Metaphor, p. 71.

23. Have students study lines 83-98 in Act I, Scene 3, of Romeo and Juliet, "read over the volume of young Paris face," spoken by Lady Capulet. Have students keep a list of metaphorical passages. Have students compare them to modern figurative expressions.

24. Have students listen critically to at least two professionally recorded performances of scene 3. Have students compare and contrast the actors' voice tones, expressions, emotional intensities, etc.

25. Have students comment further on the nature of "love at first sight" before they read Act I, Scenes 4 and 5, of Romeo and Juliet.

26. Have students read Act I, Scenes 4 and 5. Have them consider the following questions:

    a. What is the significance of Mercutio's speech about Queen Mab?
    b. At the banquet, how would Juliet, Romeo, and others be dressed?

27. Have students study and evaluate the sonnet composing the first words of meeting between the "star-crossed lovers." (See English Journal, October, 1966: "When Form and Content Kiss/Intention Made the Bliss: The Sonnet in Romeo and Juliet"). Have students do a choral reading of the dialogue.

28. Have students listen to at least two professional recordings of the scene. Have students compare renditions. What musical selections from West Side Story parallel the scene? Have students discuss the figurative language in the Queen Mab passage.

29. Have students read Act II, Scenes 1 and 2, of Romeo and Juliet. Have them consider the following:

    a. Discuss lines that are especially moving and effective.
    b. What lines most clearly convey the young lovers' impulsiveness, love, and echoes of inevitable tragedy?

30. Have students read selected passages from Edmond Rostand's Cyrano de Bergerac for comparison of balcony scenes and declarations of love.

31. Have students listen to at least two recordings of Act II, Scenes 1 and 2, of Romeo and Juliet in order to compare professional treatments of the balcony scene.

32. Have students read Act II, Scenes 3-6, of Romeo and Juliet and consider the following:

    a. What is Friar Lawrence's attitude toward life and toward the marriage of Romeo and Juliet?
    b. In Scene 4, what does the reader learn about Mercutio and his opinions of other characters in the play?
    c. What significant functions does the nurse fulfill in Scenes 4 and 5?
    d. Compare the Prologue to Act I with lines from Act II, Scene 6, which foreshadow tragedy.

33. Have students comment and discuss the following critical estimate of the play: "literary artificial, and profoundly sentimental." (Cf. p. 189 of Teaching Shakespeare.)

34. Have students listen to and comment on professional recordings of Act II, Scenes 3-6.

35. Have students compare statements of love by Romeo and Juliet in Act II with "Symptoms of Love" by Robert Graves and "Since Feeling Is First" by E. E. Cummings.

36. Have students consider the following questions before reading Act III, Scenes 1 and 2, of Romeo and Juliet:

    a. At this point, why is a Capulet-Montague feud inevitable?
    b. Are Tybalt's irate feelings justified? Why or why not?

37. Have students read Act III, Scenes 1 and 2, and consider the following:

    a. To what extent is Mercutio a victim of circumstances, and is Tybalt's death at Romeo's sword necessary?
    b. Have students analyze the implications of Romeo's statement after slaying Tybalt: "O, I am fortune's fool."
    c. Have students pretend that they have witnessed the latest Verona street brawl as an innocent bystander. Have them relate the violent incidents to a neighbor who was not present.

38. Have students choose musical selections from West Side Story which parallel the action in Romeo and Juliet, Act III, Scenes 1 and 2. Compare and contrast the violent gang fighting encountered in the musical version with the Verona street brawls.

39. Have students dramatize Act III, Scene 2, in which Juliet's nurse relates the sorrowful happenings to the distraught teenager.

40. Have students isolate and analyze specific lines in Act III, Scenes 1 and 2, which clearly demonstrate Shakespeare's use of dramatic irony.

41. Have students comment critically on recorded renditions of Act III, Scenes 1 and 2, by professional actors.

42. Have students, before studying Act III, Scenes 3-5 of Romeo and Juliet, consider Juliet's growing emotional maturity.

43. Have students read and study Act III, Scenes 3-5, and participate in the following activities:

    a. Have students analyze the phrase, "growing up." How does the term apply to Romeo and Juliet?
    b. Have students discuss Romeo's statement to Friar Laurence: "Thou cuttest off my head with a golden axe/And smilest upon the stroke that murders me."
    c. Have students answer the following question in writing with proper support from quoted material: "Friar Laurence: Help or Hindrance?"
    d. Have students compare and contrast the reactions of Juliet's mother and her nurse in Scene 5.
    e. Have students, as a summary activity for Act III, prepare a list of instances of paradox and contrast.
    f. Have students, after careful preparation, dramatize Scene 5. The video tape recorder may be used to show students their presentation. Have students serve in varying capacities as director, camera man, sound technicians, etc.

44. Have students, before reading Act IV, Scenes 1-5 of Romeo and Juliet, consider the lines from Walter Scott's Marmion: "O what a tangled web we weave/When first we practise to deceive." What implications do the lines have for Act IV?

45. Have students read Act IV, Scenes 1-5, of Romeo and Juliet.

    a. Have students comment on Juliet's lines in which she says she is"...past hope, past cure, past help."
    b. Have students evaluate the Friar's ethics as a religious advisor.
    c. Have students compare and contrast burial customs practiced in Shakespeare's Verona with contemporary practices.
    d. Have students write a description of the staging of Scene 3: lighting, costumes, etc.
    e. Have a student make a dramatic recording of the scene.
    f. Have students listen to several professional recordings and compare actresses' interpretations.
    g. Have students analyze and evaluate Scenes 4 and 5 in terms of dramatic irony.
    h. Have students stage a class production of Act IV complete with music, dress, settings, etc.

46. Have students, before reading Act V of Romeo and Juliet, discuss the role that fate or chance plays in individuals' lives. Have students comment on the family and environmental factors that help determine success or failure in life.

47. Have students, while reading Act V, Scene 1, compare and contrast Romeo's apothecary purchase to Juliet's drug encounter with Friar Laurence. Have students compare and contrast contemporary attitudes towards drug abuse with the opinions and laws of Mantua.

48. Have students react to Romeo's death soliloquy in terms of emotional intensity, mood, character consistency, etc. Have them determine the degree to which his character has changed from his brief youth to his untimely death.

49. Have students listen to at least two recordings of Romeo's death soliloquy. Have them evaluate the sensitivity of interpretation of each.

50. Have students write a personal letter to a friend describing their reactions and emotions as unobserved onlookers to the tomb suicide.

51. Have students study and evaluate character maturity and growth in Romeo and Juliet as evidenced by their various soliloquies.

52. Have students role play Friar Laurence as he enters the tomb and discovers the unfortunate young lovers. Have them freely interpret the Friar's reactions.

53. Have students role play Prince Escalus as he learns the details of the tragic deaths.

54. Have students rewrite the ending of the romantic tragedy Romeo and Juliet to include a "they lived happily ever after" type ending.

55. Have students listen to at least one musical interpretation of Romeo and Juliet. (Prokofieff's ballet) Have them consider an "interdisciplinary" approach to the study of tragedy. Have students evaluate the musical composition for its conveyance of theme, tone, etc.

56. Have students view the filmed ballet, Romeo and Juliet, starring Margot Fonteyn and Rudolf Nureyev. Have students critically analyze the ballet interpretation of Shakespeare's romantic tragedy.

57. Have students view one of the several filmed versions of Romeo and Juliet. Have them write critiques of the film and compare and contrast it to the written play or to a stage production.

58. Have students consult and study their list of literary terms dealing with comedy, farce, satire, etc.

59. Have students listen to a teacher lecture on the elements of burlesque in relation to Shakespeare's The Taming of the Shrew. Have students be aware of slapstick comedy, exaggerated characters, disguises, broad farce, and mistaken identities.

60. Have students view one of the filmstrips which outlines plot structure, presents characters, etc. (See "Teacher Resources - Filmstrips.")

61. Have students compare a dittoed handout of the plot structure of the Broadway musical, Kiss Me, Kate, with their notes on The Taming of the Shrew.

62. Have students keep a notebook section for special vocabulary words dealing with Latin and Italian words, hunting terms, dressmaking and tailoring terms, and horsemanship terms.

63. Have students use Reading Shakespeare by Marcia Roberts and work the following exercises:

    a. Puns, p. 45
    b. Prose and Puns, p. 153

64. Have students, before reading Act I of The Taming of the Shrew, consider the following:

    a. Identify the characteristics of the typical hen-pecked husband.
    b. What are the proper roles of the husband and wife, respectively, in marriage?
    c. What does the term, "battle of the sexes" imply?
    d. What is a shrew? What is a shrewish female? How does a man deal with such a woman? Can one use ill-temper to combat another ill-temper? What does society say about wife-beating?

65. Have students read aloud in class Act I, Scenes 1 and 2, of The Taming of the Shrew. (Assigned roles should be practiced the evening before.) Have students consider the following:

    a. How has Katherine's ill-temper affected the whole family?
    b. Compare and contrast the social qualities of Katherine and Bianca.
    c. What does the word "froward" mean as it applies to Katherine?
    d. What are Petruchio's motivations for marriage?
    e. Explain the puns in the dialogue between Petruchio and Grumio in Act I, Scene 2.

66. Have students comment on how they would identify the various "wooers" in their disguises.

67. Have students listen to recordings of professional actors' interpretations of Act I.

68. Have students listen to a recording of Kiss Me, Kate and determine the effect of the transition from Shakespearean comedy to Broadway musical.

69. Have students read Act II and Act III, Scene I, of The Taming of the Shrew aloud. Have them consider the following:

    a. Describe your reaction to Baptista, Bianca, and Kate.
    b. Find examples of Petruchio's use of irony in his early lines in the scene.
    c. What is Petruchio's intended method for wooing Kate?
    d. Explore, describe, and analyze the battle of wits between Kate and Petruchio during their first stormy meeting. Find examples of puns in the dialogue.
    e. Analyze how effective Petruchio is in "wooing" Kate.
    f. What are the indications that the two sharp-tongued wits may like each other?
    g. Name and describe Bianca's four suitors.
    h. What do you anticipate as the outcome of Bianca's entanglements?

70. Have students listen to a recording of Act II and Act III, Scene 1, to help clear up identity confusion, and then have them analyze the actors' interpretation of the Petruchio-Katherine encounter.

71. Have students read Act III, Scene 2, and compare and contrast the farcical element to the usual staid proceedings at such ceremonies. Have students comment on Petruchio's treatment of Kate thus far. In so far as possible, have students role play the scene. Have students write a diary entry for Kate as she might have done at the end of such a day.

72. Have students read Act IV, Scene 1, and evaluate Petruchio's treatment of Katherine on their honeymoon. Have students compare and contrast the scene with the usual expectations of honeymooners.

73. Have students read Act IV, Scenes 2 and 4, and Scenes 3 and 5. Have students consider the following:

a. The subplot of Bianca's suitors and the confusion of identities.
b. The effectiveness of the scenes dealing with mistaken identity.

74. Have students compare and contrast the use of farcical elements such as identity confusion in The Taming of the Shrew with selected TV situation comedies.

75. Have students explain why Kate in Scene 3 is willing to tolerate Petruchio's treatment of her. In Scene 5, does Kate show any character change?

76. Have students identify and explain the different modes of expression Petruchio's "taming" has taken.

77. Have students listen to a recording of Act IV for professional character interpretation.

78. Have students read Act V, Scenes 1 and 2, and evaluate the following:

a. Shakespeare's reason for having Bianca and Lucentio married offstage in Scene 1.
b. How a director might present the scene to accentuate its humorous aspects.
c. Kate's philosophy toward marriage as expressed in her long speech at the end of Scene 5. Did Shakespeare intend the lines to be delivered with an ironic tone of voice?
d. Has Kate been tamed? What evidence is there to support the hypothesis?
e. What has happened to both Kate and Petruchio during this period of "adjustment"?

79. Have students study the lyrics from Kiss Me, Kate and compare them to the mood of the Shakespearean lines in The Taming of the Shrew.

80. Have a male and female student record a scene of wit and vicious punning between Kate and Petruchio. Have the class discuss the performance.

81. Have students read The Worlds of Shakespeare and plan a class presentation of selections from Act I and Act II, "The World of Love" and "The World of Music." Music, costumes, settings should be carefully considered for the

presentation. (Each of the scenes from each of the plays is different in tone, ranging from courtly elegance to melodrama.)

82. Have students read Twisted Tales from Shakespeare by Richard Armour. Have students choose a chapter for a dramatic rendering which captures the spirit of the Armour satire and parody. Have students prepare a script for their class presentation complete with stage directions. The student performances should convey a tone of wholesome comedy rather than base burlesque. The performance may be videotaped.

IV. STUDENT RESOURCES

A. State-adopted texts

1. Adventures in Reading: Harcourt, Brace and World. ("Romeo and Juliet")

2. Values in Literature: Houghton Mifflin. ("Romeo and Juliet")

3. Outlooks Through Literature: Scott, Foresman. ("Romeo and Juliet")

B. Non-state-adopted supplementary materials

1. Textbooks

a. Shakespeare, William. The Tragedy of Romeo and Juliet. Louise B. Wright. Folger Library, General Reader's Shakespeare. New York: Washington Square Press, 1959.

b. Shakespeare, William. Romeo and Juliet. Bertrand Evans, ed. Literary Heritage Series. New York: Macmillan, 1963.

c. Shakespeare, William. The Taming of the Shrew. Louis B. Wright, ed. Folger Library. General Reader's Shakespeare. New York: Washington Square Press, 1959.

d. Shakespeare, William. The Taming of the Shrew. Alfred Harbage and Richard Hosley, eds. Pelican edition. Baltimore, Md.: Penguin, 1964.

e. Roberts, Marcia. Reading Shakespeare. New York: Harcourt, Brace, and World, Inc., 1968.

2. Reference materials

a. "Shakespeare at 400." Life Reprint 1. Life Educational Reprint Program, Box 834, Radio City Post Office, New York, N. Y. 10019.
b. Chute, Marchette. Shakespeare of London. New York: Dutton Everyman Edition, 1957.
c. Jenkins, Elizabeth. Elizabeth the Great. New York: G. P. Putnam's Sons, 1967.
d. Rouse, A. L. William Shakespeare. New York: Simon & Schuster, 1965.
e. "Shakespeare on the Modern Stage." Life Reprint 39. Life Educational Reprint Program, Box 834, Radio City Post Office, New York, N. Y. 10019.
f. Beckerman, Bernard. Shakespeare at the Globe. New York: The Macmillan Company, 1962.
g. Fergusson, Francis. The Idea of a Theatre. Garden City, N. Y.: Doubleday and Company, Inc., 1949.
h. Webster, Margaret. Shakespeare Without Tears. Greenwich, Conn.: Fawcett World Library, 1966.
i. Shakespeare, William. Best Loved Plays. Chicago: Fountain Press, 1949.
j. Shakespeare, William. The Complete Dramatic and Poetic Works of William Shakespeare. William Allan Neilson, ed. New York: Houghton, Mifflin and Company, 1906.
k. Kott, Jan. Shakespeare Our Contemporary. Translated by B. Taboraki. New York: Doubleday and Company, Inc., 1964.
l. Siegel, Paul, ed. His Infinite Variety: Major Shakespearean Criticism Since Johnson. Philadelphia: Lippincott, 1964.

a. "Atmosphere and Character in 'Romeo and Juliet'" by Edward Dowder.
b. "Tragic Irony in 'Romeo and Juliet'" by Harley Granville-Barker.

m. Webster, Margaret. Shakespeare Without Tears. New York: World, 1955. Paperback, Fawcett Publications World Library, 1957.
n. Hazlitt, William. The Round Table Character of Shakespeare's Plays. New York: Dutton, 1951.
o. O'Connor, Frank. Shakespeare's Progress. Cleveland: World Publishing Company, 1960.
p. Buckman, Irene. Twenty Tales from Shakespeare. New York: Random House, 1965.

q. Lamb, Charles and Mary. Tales from Shakespeare. New York: H. W. Wilson Company, 1964.
r. Churchill, Reginald Charles. Shakespeare and His Betters. London: M. Reinhardt, 1958.
s. Palmer, John Leslie. Comic Characters of Shakespeare. London: Macmillan and Co., 1946.
t. Frye, Northrop. A Natural Perspective: the Development of Shakespearean Comedy and Romance. New York: Columbia University Press, 1965.
u. Muir, Kenneth. Shakespeare: The Comedies: A Collection of Critical Essays. Englewood Cliffs, New Jersey: Prentice-Hall, 1965.
v. Bartlett, John. A Complete Concordance or Verbal Index. New York: St. Martin's Press, 1953.
w. Bartlett, John. Dramatic Works of Shakespeare with Concordance to the Poems. New York: St. Martin's Press, 1953.
x. The Home Book of Shakespeare Quotations, Concordance and Glossary. New York: C. Scribner's Sons, 1937.
y. McManaway, James G. Shakespeare 400; Essays by American Scholars on the Anniversary of the Poet's Birth. New York: Holt, Rinehart & Winston, Inc., 1964.
z. Neilson, William A. The Facts About Shakespeare. New York: The Macmillan Company, 1931.
aa. Campbell, Oscar James. The Reader's Encyclopedia of Shakespeare. Philadelphia: Crowell, 1966.
bb. Halliday, Frank Ernest. Shakespeare Companion. New York: H. W. Wilson Co., 1964.
cc. Austell, Jen. What's in a Play? New York: Harcourt, Brace, and World, 1968.
dd. Naylor, Edward Woodall. Shakespeare and Music. New York: DaCapo Press, 1965.
ee. Hartnoll, Phyllis. Shakespeare in Music. New York: St. Martin's Press, 1964.
ff. Thorndike, Ashley. Shakespearean Theater. New York: Millan, 1916.
gg. Hodges, Walter C. Shakespeare and the Players. New York: Coward-McCann, 1949.
hh. Crosse, Gordon. Shakespearean Playgoing. London: Mowbray, 1953.
ii. Houseman, John. The American Shakespearean Festival. New York: Simon and Schuster, 1959.

jj. Harbage, Alfred. Shakespeare: The Tragedies. Englewood Cliffs, New Jersey: Prentice-Hall, 1964.
kk. Brown, Ivor. How Shakespeare Spent the Day. New York: Hill and Wong, 1963.
ll. Brown, Ivor. Shakespeare and His World. New York: Henry Z. Walck, Inc., 1964.
mm. Armour, Richard. Twisted Tales from Shakespeare. New York: McGraw-Hill Book Company, Inc., 1957.
nn. Chute, Marchette. An Introduction to Shakespeare. New York: E.P. Dutton and Company, Inc., 1951.
oo. Chute, Marchette and Perrie, Ernestine. The Worlds of Shakespeare. New York: E. P. Dutton and Company, Inc., 1963.
pp. Chute, Marchette. Stories from Shakespeare. Cleveland: The World Publishing Company, 1956.
qq. Griffin, Alice. The Sources of Ten Shakespearean Plays. New York: Thomas Y. Crowell Company, 1966.
rr. Gross, Fannie. Shakespeare Quiz Book. New York: Thomas Y. Crowell Company, 1959.
ss. Haines, Charles. William Shakespeare and His Plays. New York: Franklin Watts, Inc., 1968.
tt. Hodges, C. Walter. Shakespeare and the Players. New York: Coward-McCann, Inc., 1954.
uu. Metcalf, John Calvin. Know Your Shakespeare. Boston: D. C. Heath and Company, 1949.
vv. Purdom, C. B. What Happens in Shakespeare: A New Interpretation. London: John Baher, 1963.
ww. Rolfe, William J. Shakespeare the Boy. New York: Frederick Ungar Publishing Co., 1965.

3. Periodicals

a. Shakespeare Quarterly
b. Atlantic Monthly
c. Saturday Review
d. Time
e. The New Yorker
f. Cue Magazine
g. Newsweek

4. Media resources

a. Films - see "Teacher Resources"
b. Recordings - see "Teacher Resources"
c. Filmstrips - see "Teacher Resources"
d. Tapes - see "Teacher Resources"

5. Games

The Game of Shakespeare. The Avalon Hill Company, Baltimore, Maryland.

V. TEACHER RESOURCES

A. Textbooks

1. Roberts, Marcia. Reading Shakespeare. New York: Harcourt, Brace, and World, 1968.

2. Stokes, Francis Griffin. A Dictionary of the Characters and Proper Names in the Works of Shakespeare. New York: Dow Publishers, Inc., 1970. (180 Varick Street, New York, N. Y. 10014)

3. Levin, Richard, ed. Tragedy: Plays, Theory, and Criticism. New York: Harcourt, Brace, and World, Inc.

4. Cruttwell, Patrick. The Shakespearean Moment. New York. Random House, 1960.

5. Taaffe, James G. and Linche, John. Reading English Poetry. New York: The Free Press, 1971.

6. Craig, Hardin, ed. The Complete Works of Shakespeare. New York: Scott, Foresman, and Company, 1951.

7. Wright, William Aldis. Four Great Tragedies by William Shakespeare: Romeo and Juliet, Julius Caesar, Hamlet, Macbeth. New York: Washington Square Press, Inc., 1965.

8. Lunt, W. E. History of England. New York: Harper and Row, Publishers, 1956.

9. Blum, Jerome, Cameon, Rondo, and Barnes, Thomas G. The European World. Boston: Little, Brown, and Company, 1966.

10. Teaching Shakespeare: Resource Units in Language Arts for Secondary Schools. Curriculum Bulletin 1970-71, Series No. 5. Bureau of Curriculum Development, Board of Education, City of New York.

B. Professional books and materials

1. Albert, Richard N. "An Annotated Guide to Audio-Visual Materials for Teaching Shakespeare." English Journal. November, 1965. 54: 704-715.

2. Wright, Louis B. "Shakespeare for Everyman." English Journal. April, 1964. 53: 229-239.

3. Veidemanis, Gladys. "Shakespeare in the High School Classroom." English Journal. April, 1964. 53: 240-247.

4. Marder, Louis. "Shakespeare's 400th Anniversary." English Journal. February, 1964. 53: 104-109.

5. Mueller, Richard J. "A Groundling's Approach to Shakespeare. English Journal. November, 1964. 53: 584-588.

6. Simmons, John S. "Shakespeare in the Boondocks." English Journal. October, 1968. 57: 972-976.

7. Nathan, Norman. "Shakespeare: 'The Play's the Thing.'" English Journal. 56: 964-969.

8. Hook, Frank S. "So You're Going to Teach Shakespeare?" English Journal. November, 1967. 56: 1120-1126.

9. Eidenier, Elizabeth. "Bottom's Song: Shakespeare in Junior High." English Journal. February, 1971. 60: 208-211.

10. Taylor, Gory J. "'Romeo and Juliet' and 'West Side Story': An Experimental Unit." English Journal. October, 1962. 60: 484-85.

11. Cohen, Lauren W. "'Romeo and Juliet': Living Is Being Relevant." English Journal. December, 1970. 59: 1263-65.

12. Perrine, Laurence. "When Form and Content Kiss/Intention Made the Bliss: The Sonnet in 'Romeo and Juliet.'" English Journal. October, 1966. 55: 872-874.

13. Hanke, Jeannette. "'Romeo and Juliet' and the Disadvantaged." English Journal. February, 1970. 59: 273-276.

14. Sister Mary Helen, C.S.C. "Living Shakespeare." English Journal. January, 1965. 54: 48-51.

C. Recordings

1. 4-40300 "Queen Elizabeth and the Spanish Armada."

2. Living Shakespeare: The Taming of the Shrew by Shakespeare, William. Living Language and Literature Records, 100 6th Avenue, N. Y. 10013.

3. The Dublin Gate Players. Spoken Word, Inc., 10 East 39th Street, New York, N.Y. 10016.

   a. Romeo and Juliet
   b. Taming of the Shrew

4. The Marlowe Society. London Records, Inc., 539 W. 25th Street, New York, N.Y. 10001. Consult the Schwans Long Playing Records Catalog.

5. The Shakespeare Recording Society. Caedmon Records, Inc., 461 8th Avenue, New York 10001. (Order from Houghton Mifflin Co.):

   a. Romeo and Juliet
   b. The Taming of the Shrew

6. Romeo and Juliet. Decca 9504. Decca Records, Inc., 445 Park Avenue, N.Y. 10022. Gielgud, John excerpts.

7. Romeo and Juliet. Laurence Harvey film. Epic LC 3126. Epic Records, 799 Fifth Avenue, N. Y. 10019.

8. Romeo and Juliet. Excerpts, Swan Theatre Players. Spoken Arts 812. Spoken Arts Records, c/o Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Illinois 60091.

9. Romeo and Juliet. Claire Bloom and the Old Vic Company. Victor LM - 2064. RCA Victor Record Division, 155 East 24th St., New York, N. Y. 10010.

10. Romeo and Juliet. The complete Old Vic production. Victor LM-6116. RCA Victor Record Division, 155 East 24th Street, New York, N. Y. 10017.

11. The Taming of the Shrew. Watkinson, excerpts. Spoken Arts 884. Spoken Arts Records c/o Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois 60091.

12. Elizabethan Love Songs and Harpsichord Pieces. Lyrichord 37. Lyrichord Records, 141 Perry St., New York, N. Y. 10014.

13. A Homage to Shakespeare. Gielgud and others reading from plays. Columbia OL 7020. Columbia Records, 799 Seventh Avenue, New York, N. Y. 10019.

14. An Evening of Elizabethan Music. Julian Bream Consort. EAV IR 289. Educational Audio Visual, Inc., 29 Marble Avenue, Pleasantville, N. Y. 10570.

15. Introduction to Shakespeare. Maurice Evans. Golden Records 58. Golden Records, c/o Affiliated Publishers, Mail Order Department, 1 West 39th Street, New York, N. Y. 10018.

16. It Was a Lover and His Lass: Music From Shakespeare's Time. New York Pro Musica. Decca DL 9421. Decca Records, Inc., 445 Park Avenue, New York, N. Y. 10022.

17. A Musical Panorama of Shakespeare's England. Deller Consort. Bach Guild 606. Vanguard Records, 154 W. 14th Street, New York, N. Y.

18. Music in Shakespeare's England. Krainis Consort. EAV 3R 495. Educational Audio Visual, Inc., 29 Marble Ave., Pleasantville, N.Y. 10570.

19. Songs From Shakespeare's Plays and Popular Songs of His Day. Folkways FN 8767. Folkways Records, Inc., 165 West 46th Street, New York, N. Y. 10037.

20. Songs of Shakespeare. Spoken Word 159. Spoken Word, Inc., 10 East 39th Street, New York, N. Y. 10016.

21. Understanding and Appreciation of Shakespeare. Folkways, Folkways Records, Inc., 165 West 46th Street, New York, N. Y. 10036.

22. The Argo Shakespeare LP Series. Contemporary Films/McGraw-Hill. 330 West 42nd Street, New York, N. Y. 10036.

    a. Romeo and Juliet
    b. The Taming of the Shrew
    c. Homage to Shakespeare from his Contemporaries and Ours
    d. Shakespeare at Stratford
    e. Scenes from Shakespeare

        (1) "The Tragedies" Vol. 1 and 2.
        (2) "The Comedies"
        (3) "The Histories"

23. Caedmon Shakespeare Series. Apprenticeship. 21 records. McGraw-Hill Films, 330 West 42nd Street, New York, N. Y. 10036.

24. Caedmon Shakespeare Series. Tragedy and Romance. 19 records. McGraw-Hill Films. 330 West 42nd Street, New York, N. Y. 10036.

25. Caedmon Shakespeare Series. Maturity. 22 records. McGraw-Hill Films, 330 West 42nd Street, New York, N. Y. 10036.

26. Prokofieff Chord Ballet. Everest Records.

D. Films

1. 1-05518 Literature Appreciation: How To Read Plays

2. 1-11816 English Literature: The Seventeenth Century

3. 1-30886 Shakespeare, William

4. 1-11828 Shakespeare, William: Background for His Works

5. 1-11827 Shakespeare's Theatre

6. 1-11825 Shakespeare's Theatre: The Globe Playhouse

7. 1-31509 Shakespeare: Soul of an Age, Pt. 1

8. 1-31511 Shakespeare: Soul of an Age, Pt. 2

9. 1-13814 Artistry of Shakespeare: The Drama and Language of Macbeth: Turning Points

10. 1-13815 Artistry of Shakespeare: The Drama and Language of Macbeth: Character

11. 1-13816 Artistry of Shakespeare: The Drama and Language of Macbeth: Imagery

12. 1-13817 Artistry of Shakespeare: The Drama and Language of Macbeth: Patterns of Sound

13. 1-13818 Artistry of Shakespeare: The Drama and Language of Macbeth: The Sense of Tragedy

14. Romeo and Juliet. CCM Films, 866 Third Avenue, New York, N. Y. 10022. (Four parts - FB 106-110)

15. How To Read a Shakespeare Play. CCM Films. (FB 105)

16. The Life of William Shakespeare. CCM Films. (FB 102)

17. The Printing of the Plays. CCM Films. (FB 103)

18. Shakespeare's Stratford. CCM Films. (FB 120)

19. Shakespeare's Theatre. CCM Films. (FB 104)

20. Shakespeare's World and Shakespeare's London. CCM Films. (FB 101)

21. Romeo and Juliet. (Norma Shearer and Leslie Howard, 1937) Films Incorporated, 1144 Wilmette Ave., Wilmette, Illinois 60091.

22. Kiss Me, Kate. (Kathryn Grayson and Howard Keel) Films Incorporated.

23. Romeo and Juliet. Contemporary Films/ McGraw-Hill. 330 West 42nd Street, New York, 10036.

24. Shakespeare: Soul of an Age. Contemporary Films/McGraw-Hill.

25. The Poet's Eye - A Tribute to Shakespeare. Contemporary Films/McGraw-Hill.

26. Romeo and Juliet. Contemporary Films/ McGraw-Hill.

27. Ages of Man - Youth, Adulthood, Maturity, Death. (Series of four films on Shakespeare) Contemporary Films/McGraw-Hill.

28. Romeo and Juliet. (Margot Fonteyn and Rudolph Nureyev with music by Serge Prokofiev, 1966) Audio Film Center, 34 MacQuesten Parkway So., Mount Vernon, New York 10550.

29. Romanoff and Juliet. Universal Education and Visual Arts, 2328 Queensview Rd., Birmingham, Alabama 35226.

30. Shakespeare Wallak. (An English Shakespearean troupe tours India.) Walter Reade 16, 241 East 34th Street, New York, N. Y. 10016.

31. Romeo and Juliet. (Lawrence Harvey and Susan Shentall) Walter Reade 16.

32. Will Shakespeare - Gent. BBCTV Production. Peter M. Robeck and Co., 200 Park Avenue, New York, N. Y. 10017.

E. Filmstrips

1. Early English Drama: Roots of Shakespeare's Theatre. Eye Gate House, Jamaica, New York 11435.

   a. "The Medieval Drama"
   b. "The Development of the Theatres"
   c. "Pre-Shakespearean Dramatist"
   d. "Marlowe Leads the Way"

2. Elizabethan Everyday Life. Educational Audio Visual, Inc., Pleasantville, New York

3. England during the Reign of Queen Elizabeth I. McGraw-Hill, 330 West 42nd Street, New York, N. Y. 10036.

4. Life in Elizabethan London. McGraw-Hill.

5. Life of William Shakespeare. McGraw-Hill.

6. Shakespeare: His Life, Times, Works, Style. Filmstrip House, Inc., 432 Park Avenue, So., New York, N. Y. 10016.

7. Theatres and the Players. McGraw-Hill.

8. Life of Shakespeare. Educational Audio Visual, 29 Marble Avenue, Pleasantville, New York 10570.

9. Romeo and Juliet. Educational Audio Visual.

10. The Taming of the Shrew. Educational Audio Visual.

11. Romeo and Juliet. Young America Films, Inc., 18 E. 41 Street, New York, N. Y.

12. The Elizabethan Theatre. Educational Audio Visual.

13. Home of Shakespeare. British Information Service, 30 Rockefeller Plaza, New York, N. Y.

14. How Shakespeare Spent the Day. Educational Audio Visual.

15. Introduction to William Shakespeare. Young America Films, Inc.,

16. Life of Shakespeare. Educational Audio Visual.

17. Shakespearean Stage Production. Educational Audio Visual.

18. Shakespeare Country. British Information Service.

19. Shakespeare's Theatre. Educational Audio Visual.

20. The Story of an English Village. Educational Audio Visual.

21. Styles in Shakespearean Acting, 1890-1950. Creative Associates, Inc., 690 Dudley Street, Boston, Massachusetts.

22. Theatre: From Ritual to Broadway. Life Magazine, Filmstrip Division, 9 Rockefeller Plaza, New York, N. Y.

23. Will Shakespeare. Educational Audio Visual.

24. The Genius of Shakespeare: Series I. Imperial Film Company, Inc., 4404 South Florida Avenue, Lakeland, Florida 33803.

    a. Romeo and Juliet, Part I
    b. Romeo and Juliet, Part II

F. Tapes

1. Elizabethan Everyday Life. Educational Audio Visual, Inc., Pleasantville, New York, N. Y. 10570.

2. Life of Shakespeare. Educational Audio Visual, Inc.

3. Shakespeare. Visual Products Division of 3M. Minnesota Mining and Manufacturing Co., 2501 Hudson Road, St. Paul, Minn. 55119 Catalog No. 2003

4. West Side Story. Columbia Broadcasting System 51 W. 52nd Street, New York, N. Y. 10019.

5. Introduction to Shakespeare. Educational Stimuli, 2012 Hammond Avenue, Superior, Wisconsin. 36 minute tape

    a. The Shakespeare Plot
    b. The Shakespeare Character
    c. Diction and Speech
    d. How Shakespeare Uses Words
    e. The Shakespeare Atmosphere
    f. Continuation of the Atmosphere Theme
    g. The Shakespeare Comedy